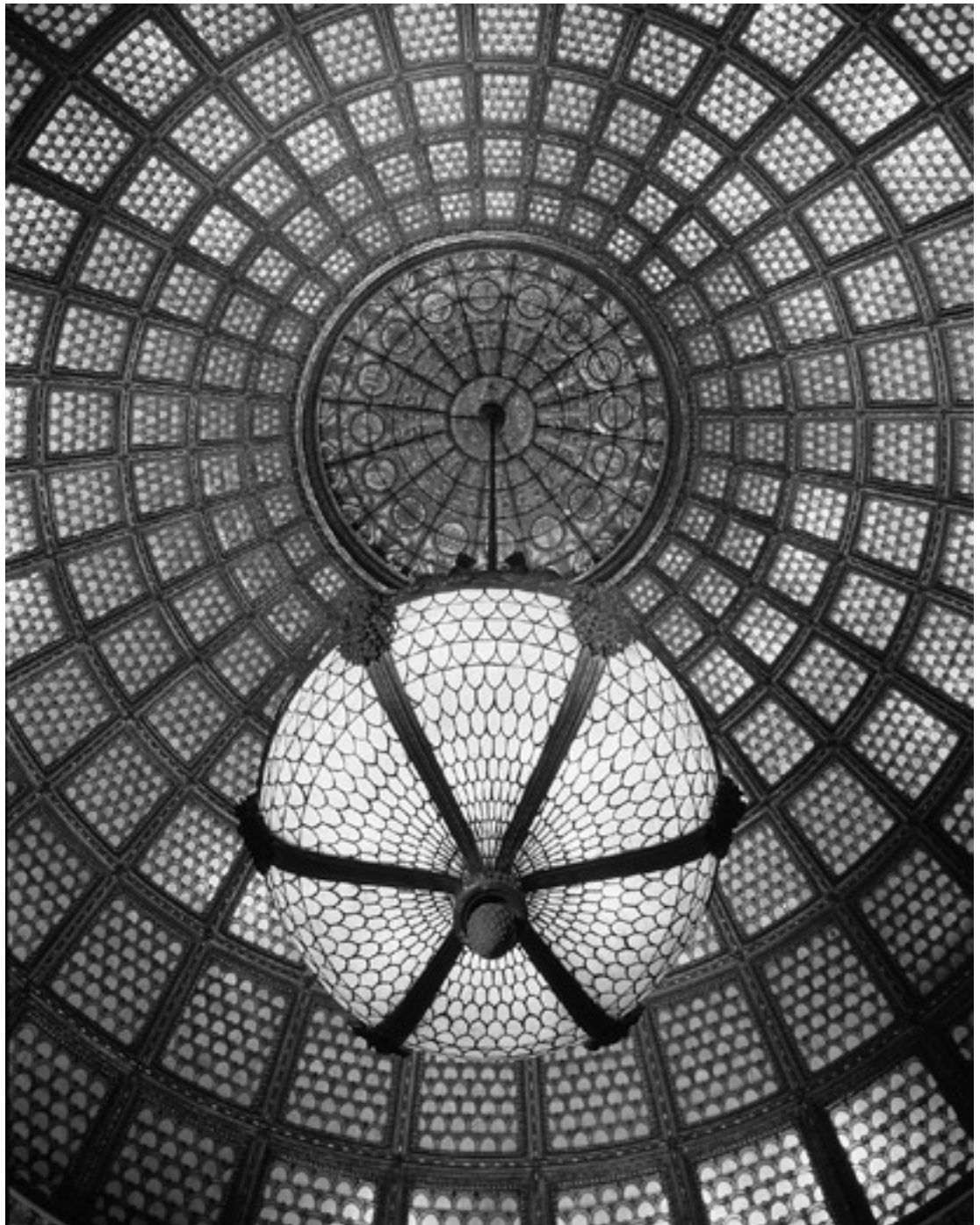


The Chicago Cultural Center

A Teaching Guide



Prepared by the Education Division
Chicago Department of Cultural Affairs

The Chicago Cultural Center

A Teaching Guide

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chicago cultural center

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City of Chicago
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Chicago Department of Cultural Affairs
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Preface: How to Use This Guide

This Teaching Guide provides lesson plans for elementary/middle school instruction about the history, architecture, décor, and programming of the Cultural Center. The information provided offers an excellent preparation for visiting the Cultural Center.

This Guide is intended to be a flexible resource for a variety of teaching styles, subjects, and classroom situations. Lessons are targeted for students in grades 3-5 and can be modified for older students. Some suggestions for such modifications are included within each lesson. The manual is divided into three sections, the first focusing on the history of the site of the Cultural Center, the decision to build it, and details of the building process. The second section focuses on the building itself—the architecture, and the interior décor, with a specific focus on the mosaics. The third section provides information on the current events and programming at the Cultural Center and the importance of the Cultural Center as a free public showcase of the arts. The final lesson of this third section describes how to set up a guided or self-guided field trip to the Cultural Center.

Within each lesson there is a short overview of what will be learned in each lesson, a background information section that provides an introduction to the topic at hand, student learning objectives, a list of important terms, suggestions for how to teach the material, student activity ideas, additional print and internet resources for further study, and student worksheets for the first six lessons. Illinois State Learning Standards (16A) met are indicated within the learning objectives and the student activities sections of the curriculum.

At the back of this Guide there is a CD that contains images and maps that can be used in the classroom to enhance each lesson.



The Origins

Lesson 1 What Was Here?

The site of the Chicago Cultural Center is full of history. Many important events in Chicago and Illinois history happened on or near this site. In this lesson students learn about Chicago’s early history and about the site of the Cultural Center and important landmarks nearby.

Background Information

The Chicago Cultural Center sits on land that has a rich history. Native American peoples, for instance the Mascouten, lived on this land as they moved across the Midwest from place to place, and the French explored the area beginning in 1673 when Marquette and Joliet came through the area seeking a river connecting Lake Michigan to the Mississippi River. The French claimed the area until 1763, and then the British controlled it until 1783 when, by conquest, the area came under the authority of the United States.

Jean Baptiste DuSable is thought to be the first settler here, and by the 1780s a permanent settlement had grown up near where the Chicago River empties into Lake Michigan. The U.S. Army built Fort Dearborn on this site in 1803 and it remained there until the fort was destroyed and the inhabitants massacred by Potawatomi Indians—allies of the British—during the War of 1812. The fort was rebuilt in 1816 and the settlement then flourished, to be incorporated into a town in 1833 and into a city in 1837. During the rest of the 19th century the city’s port became very busy, the railroads came in 1848, immigrants poured into the area, and Chicago grew at a phenomenal rate.

As early as 1839 the land where the Cultural Center now sits was declared a park—Dearborn Park—and it remained so for over 50 years during which time there was an on-going dispute among the city, the State of Illinois, and the Federal government as to who had jurisdiction over the park.

Objectives

Students will be able to:

1. locate on a map the major bodies of water that fostered Chicago growth and development. (16A, 16E, 17A, 17D)
2. recognize important landmarks on a map of early Chicago. (16A)
3. identify important events in Chicago history and construct a timeline using that information. (16A, 16B, 16D)
4. describe economic and geographic reasons why early settlers moved to Chicago. (16A, 16D, 16E, 17A, 17D)

Big Ideas

Native Inhabitants

European Interest

Chicago's
Geography

Notes

Terms

Chicago
Chicago River
Dearborn Park

De La Salle, Rene
Robert Cavalier

Des Plaines River

DuSable, Jean
Baptiste Pointe

Fort Dearborn

Joliet, Louis

Lake Michigan

Marquette, Jacques

Mascouten

Potawatomi

Teaching Suggestions

Read to the class from journals, letters, etc., about early settlers and explorers to find out what this area was like. Include Father Marquette's journal, which this famous missionary kept from 1673 to 1675 as he explored the Mississippi River. Work with students to develop a chart comparing several aspects of the various explorers' journeys and lives.

Discuss reasons for settling at this exact location on the Chicago River. Discussion can include the river itself, the contours of its mouth, the lake, the nature of the land, the availability of natural resources, etc.

Discuss the rapid growth of Chicago in the early-to-mid 19th century. Why was Chicago a good place to settle? Why this particular site? Use a KWL chart to record what students *know* about the subject, what they *want* to know, and then, later, what they have *learned*.

Student Activities

Working With Maps: On the 1833 map of Chicago (page 5) identify the Chicago River, Lake Michigan, other natural features, early streets and structures. Are there landmarks that still exist? Today, what is located at the site of Fort Dearborn? Can any neighborhoods be identified? **[For older students:** Research early Chicago maps and make comparisons between them and current maps.]

Critical Thinking: From information gathered during the class discussions construct a timeline showing the sequence of major events in the Chicago area. Start the timeline with the earliest known European explorers and end it with the Great Chicago Fire. **[For older students:** Add major events from our national history to create a context for Chicago events.]

Cross-curricular—(Language Arts): Imagine that you are either a European explorer or a Native American living where the Cultural Center stands today. Write a journal entry describing your life, your journey, encounters with others, etc. (3C)

References

Publications

Prairie Avenue House Museums, *Teachers' Packet for "From Candlesticks to Cupolas" a tour of the Clarke House for elementary school children* (1989)
Robert A. Holland, *Chicago in Maps, 1612 to 2002* (2005)
Donald L. Miller, *City of the Century, The Epic of Chicago and the Making of America* (1996)
Jerry Crimmins, *Fort Dearborn, A Novel* (2006)
Juliette Kinzie, *Narrative of the Massacre at Chicago* (1844)
Harper's Weekly, March 26, 1870
Appleton's Journal, April 2, 1870

Websites

Background information on many aspects of Chicago's history:
www.encyclopedia.chicagohistory.org

Information on Chicago history including a link to a comprehensive timeline of important city events:
<http://www.chipublib.org/004chicago/004chicago.html>

Father Marquette's Journal:
<http://titan.iwu.edu/-matthews.html#english>

Lesson 2 The Great Compromise

The Great Chicago Fire prompted a cultural rebirth of the city, including plans to build a public library. Ownership of the land where the library was to be built was a matter of dispute, so courts had to rule and a compromise had to be struck to allow a library to come to pass. In this lesson students will learn about the importance of cultural institutions and compromise.

Background Information

The Great Chicago Fire of 1871 burned approximately four square miles of the city's center, from near Roosevelt Road on the south to Fullerton Avenue on the north. Nearly 18,000 buildings were destroyed, and 300 people lost their lives. The fire is generally seen as a major turning point in Chicago history, and the physical and cultural rebirth of the city began at once.

Part of this rebirth was the collection and donation to the city of thousands of books by several publishers, writers, and public figures including Queen Victoria of England. There had been no public library in the city prior to the fire, but these gifts prompted a renewed demand for a library, and in January 1873, the Chicago Public Library opened for the first time, located in an abandoned water tank at the southeast corner of LaSalle and Adams. That filled up in a hurry, and in 1874 the library—now 17,000 volumes—moved to a building at the southeast corner of Madison and Wabash. It quickly grew to include more than 120,000 books, and moved again, first to the southwest corner of Lake and Dearborn, and then to the new City Hall at Randolph and LaSalle. It remained there until its new home was completed in 1897.

But getting a new home was a struggle. Although the city council had declared, in 1883, that the site at Randolph and Michigan—Dearborn Park—should be for “exclusive and perpetual use of the Public Library,” at about the same time the U.S. Senate passed a bill providing that three organizations share the Dearborn Park space. Those three would be, the library, the Soldiers’ Home of Chicago, and the Chicago Academy of Design, and the bill reflected the dispute over who owned the land at Dearborn Park, the city, the state, or the Federal government. That dispute was resolved when a U.S. District Court declared the land to

be the city's, and in 1890 the Library Board agreed to incorporate a Memorial Hall for Civil War Union soldiers and sailors into plans for a new library building. In 1891 the Illinois state legislature passed a law recognizing that agreement.

Among groups lobbying for this compromise building was the Grand Army of the Republic (G.A.R.), founded in 1866 in Springfield, Illinois, and dedicated to the social, political, and moral well being of Civil War veterans, widows, and orphans. So, the Memorial Hall portion of the new library was leased to the G.A.R. and would include rooms in the building to serve as assembly spaces for members of the organization.

Reaching this agreement for a new public library/war memorial had been controversial, and seen as wrong by some people who wished to preserve Dearborn Park’s open space. But, the library plan prevailed, and by the end of 1891 it was in place with construction to begin within two years.

Objectives

Students will be able to:

1. examine the destruction caused by the Great Chicago Fire through analyzing images, written reflection, and/or class discussion. (16A, 16D, 16E)
2. identify the important institutions and businesses a city needs to function. (17A)
3. define debate and compromise and the role these terms play in our government and daily lives. (14C)
4. describe the purposes of monuments and memorials in the United States. (18B, 16B)
5. define the importance and purpose of institutions such as public libraries. (16D, 18B)

Big Ideas

Chicago Rebuilds

Dearborn Park Debate

Compromise

Notes

Terms

Chicago Public Library

City

Civil War

Compromise

Debate

Grand Army of the Republic

Great Chicago Fire

Federal government

Library

Local government

Memorial

Monument

State government

Teaching Suggestions

Show students photographs of various monuments and memorials in and around the Cultural Center. Brainstorm a list of characteristics of a monument or a memorial.

Define the terms “debate” and “compromise.” Share with students a time when you’ve had to debate someone or make a compromise. Ask students to share class moments when they engaged in debate, or made a compromise. **[For older students:** Set up a student debate over the use of the land at Dearborn Park. Students could research the roles of the local, state, and federal governments in that issue.]

[For older students: In order to reflect on the meanings of memorials in the United States, students can be divided into groups to research a memorial for an organization or person important in Illinois or Chicago. They will use a variety of sources to discover basic information on their memorial such as its physical appearance, purpose, and the person or persons it memorializes.] (4B, 5B)

Watch a video on the Chicago fire (**Unsolved History: Chicago Fire** documentary from the Discovery Channel or use the link from the reference section to watch a free online video about the Chicago fire.). Using the think-aloud process show students how you would make decisions about which buildings to rebuild first if your community experienced a devastating fire.

Student Activities

Working With Maps: Look at images of the Great Chicago Fire and a map of affected areas. Observe the spread of the fire—what present day boundaries are recognizable?

Cross Curricular—Language Arts: Write a letter to the mayor of Chicago in 1871 explaining why Chicago needs a library as part of the post-fire rebuilding effort. **[For older students:** Create a comprehensive campaign to increase attendance at your local library.] (3C, 5B)

Cross Curricular—Fine Arts: Imagine you are re-designing Chicago after the fire. Draw a picture of the city from above, labeling important buildings. Think about the major

institutions a city needs to function. What about cultural institutions, parks, libraries, and memorials? **[For older students:** Make a three-dimensional model of a city neighborhood.] (26A, 26B)

Cross Curricular—Fine Arts: Create a sketch of a small memorial monument for a community member who made an important contribution to the school or neighborhood. Where will the memorial be placed? **[For older students:** Build a monument that would be displayed in or around the school.] (26A, 26B)

References

Publications

R. Conrad Stein, *The Great Chicago Fire* (2005) [this is a children’s book]

Karen Sawislak, *Smoldering City, Chicagoans and the Great Fire, 1871-1874* (1995)

Carl Smith, *The Plan of Chicago; Daniel Burnham and the Remaking of the American City* (2006)

Robert A. Holland, *Chicago In Maps* (2005) 124-141

John W. Reps, *Views and Viewmakers of Urban America* (1984)

Frank Luzerne, *Chicago As It Was, As It Is! and Its Glorious Future* (1872)

U.S. Topographical Engineers Map G. No. 152

Glossop’s Street Guide, *Strangers’ Directory and Hotel Manual of Chicago* (1882)

Mayer, Harold M. and Wade, Richard C. *Chicago: Growth of a Metropolis* (1969)

Websites

Interactive map of the spread of the Great Chicago Fire and video describing the causes and aftermath of the fire:

<http://www.pbs.org/wgbh/amex/chicago/maps/index.html>

Images and eyewitness accounts from the Great Chicago Fire:

<http://www.chicagohs.org/fire/intro/>

Chicago History Museum: The History Files—Chicago Fire

<http://www.chicagohs.org/fire/.html>

Lesson 3 The People's Palace

The Chicago Cultural Center was originally built with public tax dollars. The building was built to meet the specific functions of the Chicago Public Library and the Grand Army of the Republic Memorial Hall. It was informally dubbed the "People's Palace" in a popular article of the times. In this lesson students will learn about the importance of public funding for cultural institutions and how building and engineering decisions support the function of an institution.

Background Information

Rather than fund a new library through private subscription from wealthy patrons the city council decided to raise money by taxing the citizens of Chicago. So, to the relief of the Library Board, the initial steps of competition for the building's design were funded by a city-imposed "temporary" tax. It brought in \$800,000, enough to run the design competition, and seemed so successful that the city decided to overrule the temporary nature of the tax and prolong it to the benefit of the library and the city.

When the Library Board was ready to proceed with the building and called for competitive bids thirteen firms submitted plans. The successful bidder was a Boston firm, Shepley, Rutan, and Coolidge, the same firm that designed the Art Institute of Chicago. Their plan was accepted in 1891 and design and engineering work began.

The authorization to build a library, on what had been the open space of Dearborn Park, was controversial and divisive. As a result, when planning for the building began, negotiations were carried out with local businesses and residents to provide certain assurances. The building would be set back a certain distance from Washington and Randolph Streets, the main library entrance would be on Washington, there would be no entrance on Michigan Avenue, and the Randolph Street entrance would be used primarily for the Civil War Soldier's Memorial Hall.

The Library Board was very detailed in its bid specifications for the new building, spelling out such details as "maximum daylight," "maximum floor space," "masonry structure," "granite or Bedford bluestone," "fireproof floors," "brick or tile walls," "no dome or tower," "low pitched roof," "windows with outside ledges large enough for window cleaners," "cost not to exceed \$1,200,000," and that it should be "an

enduring monument worthy of a great and public-spirited city." Recognizing these conditions, the January 1898 issue of *The Inland Architect* said,

"...it should be noted that 1200 drawings were made for it, besides numberless sketches, which fully occupied 25 draftsmen for one year."

The building weighed 72,000 tons, and to support that massive weight the foundation is extraordinary. The engineers used deep-driven log pilings to extend 75 feet down through Chicago's mud and clay to reach hardpan, the hard underground layer of clay capable of supporting weight, but not as deep as bedrock. In fact they used 2,350 logs, each 50 feet long and 13 inches in diameter. They tested the strength of sample pilings by applying the weight of 50 tons of pig iron, and when there was no settling of the samples the construction of the foundation went ahead. This was a first use of tested pile foundations in the Chicago area, and led to that form of foundation becoming quite popular until concrete caissons extending to bedrock came into use.

The completed building covers over 50,000 square feet, and includes 146,000 cubic feet of stone. It fronts 354 feet on Michigan Avenue, and 147 feet on Randolph and on Washington Streets, and it's 95 feet high. Washington Street was the main entrance to the library, while Randolph Street was an entrance shared by the library and the Civil War Memorial area honoring the military men and women from the North's Union Army.

Big Ideas

New Building

Free Library

Technology

Notes

Objectives

Students will be able to:

1. explain why public funding was used to support cultural institutions at the time the Chicago Public Library building was built, and why it is used today. (16C, 16D, 18A, 18B)

2. evaluate entries in an architectural design competition based on aesthetics and functionality.

3. describe how a building's architecture and interior must serve the function of the institution housed in the building.

Teaching Suggestions

Brainstorm a list of public institutions that are free (library, school, fire department, etc.). Lead a discussion of how it would be different if you had to pay to go to school, or use the library. (3C)

Show students drawings of different designs for famous buildings (Tribune Tower, Harold Washington Library, Museum of Science and Industry). Ask them to vote on their favorite design, and why they chose it. (5B)

The class can discuss a modern design competition for a public building and have students vote on their favorite entry. Students could learn about the organization of a business that might be housed in the building, and view pictures of entries.

Students could imagine they are building a library and list amenities a library would need. Discuss the lists as a class and make a master list of what a library needs.

Student Activities

Working With Images: Look at images of floor plans and cross-sections of the building from the time it was built. Analyze the images and discuss the uses of the rooms.

Cross Curricular—Science: Create a model of the foundation of the Cultural Center. You will need a cinder block, a box, a bag of topsoil, and quarter inch thick dowel rods that are about 2 inches long (or try broken pencils). Fill the box with two inches of topsoil and then drive dowel rods into

the soil so that they hit the bottom of the box (which is representing the hardpan.) When the cinder block is placed on the dowel rods it should not sink, just like the Cultural Center does not sink because of its foundation of pilings. [For older students: Design and build your own functioning model of the Cultural Center's foundation.] (11B, 12D)

Cross Curricular—Math: Students will compare the dimensions of the Chicago Cultural Center to the dimensions of familiar objects. For example, the Cultural Center weighs as much as ___ elephants (jumbo jets, trucks, minivans, etc.) The Cultural Center is as tall as ___. The Cultural Center façade uses three times as much stone as ___. Students can go outside the Cultural Center to measure distances in feet and convert them to yards. (8C)

References

Publications

George A. Larson & Jay Pridmore, *Chicago Architecture and Design* (1993) 52-55

Donald E. Oehlerts, *Books and Blueprints: Building America's Public Libraries* (1991)

Harold L. Platt, *The Electric City: Energy and the Growth of the Chicago Area, 1880-1930* (1991)

John Zukowsky, *Chicago Architecture and Design 1923-1993: Reconfiguration of an American Metropolis*

Websites

University of Illinois at Chicago early Chicago map database

<http://tiger.uic.edu/depts/ahaa/imagebase/intranet/chiviews/index.html>

War Monuments:

<http://www.encyclopedia.chicagohistory.org/pages/1315.html>

<http://www.chicago2016.org/>

Terms

Architect

Bedrock

Bid specifications

Building foundation

Design competition

Floor plan

Hardpan

Pilings

Public tax

The Building



Lesson 4 The Architecture

The Chicago Cultural Center was designed in the Beaux Arts style (highly ornamented and grand), and drew inspiration from neoclassical architecture (symmetry, simplicity, order) and the World's Columbian Exposition. The building also utilized the latest building technology for its foundation and fireproof compartmentalization. In this lesson students will learn to describe and identify the architectural elements and building technologies of the Chicago Cultural Center.

Big Ideas

Buildings Fit Function

Classical Architecture

Decorative Elements

Notes

Background Information

The Chicago Cultural Center is a notable landmark in Chicago architecture. The National Trust for Historic Preservation in Washington D.C. makes the point that the building is structurally significant. This means that the Center “embodies the distinguishing characteristics of an architectural type inherently valuable for the study of a period of construction;” in this case, the branch of monumental building construction in which classical motifs were emphasized. The building was designed in the Beaux Arts style, inspired perhaps by the style of the World's Columbian Exposition held in Chicago in 1893, was intentionally built as a monument to literature and culture in Chicago, and designed to last indefinitely.

As was noted in Lesson 3, the Center's foundation engineering was an important milestone in the development of large buildings and of skyscrapers in Chicago. In addition, the building employs a form of fireproof compartmentalization that was an achievement when it was built, and to this day almost guarantees there cannot be a massive fire such as has destroyed other supposedly fireproof modern steel structures.

From Michigan Avenue the facade of the building looks like three monumental stories, but in actuality is ingeniously divided into as many as five stories to accommodate the functions within. Deeply set rectangular windows pierce the ground floor and its no nonsense style assures the passer-by of strength and stability. It looks solid. The grand two-part first floor, with its large, round-headed windows, presents a repetitive arcade to the outside and offers no clue to what lies inside. An upper horizontal zone is the most refined, dominated by strong piers and finely carved Ionic columns. The top zone is distinctly Italian Renaissance inspired with its swags and lion's head, and a balustrade against the sky.

The Washington Street entrance, at the south, was the main entrance to the library, and its arched lobby welcomes visitors to a literary environment. The main arch, over the doors, features mosaics with the names of classical writers, while the arch at the foot of the staircase features American writers. From there a grand staircase leads up to the third floor and what was once the library's main circulation room.

The Randolph Street entrance, at the north, was intended to be the main entrance for people visiting the Civil War Memorial area of the building. The entrance is Greek Revival with Doric columns. The staircase up from the first floor is an interesting combination of straight and curves flights, and includes sculpted bronze balusters. Unlike the Washington Street side of the building that has five stories, the north side, with thirty-foot ceilings on floors two and four, only can accommodate four stories.

In 1898, an architectural review reminded Chicagoans that, “Fortunate indeed are the citizens of that city in which the love of literature and art are strong enough to make its public library the most imposing architectural building and its most attractive intellectual resort.”

Objectives

Students will be able to

1. identify architectural differences between the Washington Street and Randolph Street entrances to the Cultural Center. (16A, 16D)
2. examine the characteristics of Beaux Arts/ Neo-Classical architecture.
3. discuss and illustrate the architectural elements of the Cultural Center in terms of the elements and principles of art, such as, line, shape, repetition, pattern, and mood.

Teaching Suggestions

Create a slide show highlighting various architectural elements of the Cultural Center including zones of the exterior, Ionic columns, balusters, Doric columns, staircases, and mosaics. [For older students: After learning about such elements create a drawing of a unique Beaux Arts building.] (25A)

Read a children's book about architecture that includes examples of Beaux Arts, Greek Revival, Neo-Classical, and Italian Renaissance styles. Consider *Eyewitness: Building* by Philip Wilkinson, *Story of Architecture* by Jonathan Glancey, or *Architects Make Zigzags: Looking at Architecture from A to Z* by Diane Maddex. (25A, 26A, 26B)

Show students photographs of the Art Institute and of Columbian Exposition buildings to compare those buildings to the Cultural Center. Chart the similarities and differences on the board or on an overhead. (25A, 25B, 5B)

Take a walk in your neighborhood looking for architectural details/styles.

Student Activities

Working With Photographs: Make a Venn diagram comparing the two entrances to the Chicago Cultural Center. How do the entrances match the functions of the interior space? [For older students: find other architectural examples of buildings exterior appearance complimenting the interior function of the building.] (25A)

Critical Thinking: Using an enlarged photograph of the Michigan Avenue facade of the Cultural Center ask students to match up examples of line, shape, and pattern with it.

Cross Curricular—Fine Arts: Create a catalog or a scrapbook of architectural elements used in the Cultural Center. [For older students: Create a collage of the cultural center using images from other buildings that may have had an influence on the Cultural Center—columns from an Italian renaissance building, arches from a Beaux Arts building, etc.] (25A, 25B, 5B)

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Publications

George A. Larson & Jay Pridmore, *Chicago Architecture and Design* (1993) 52-55

Francis D. K. Ching, *A Visual Dictionary of Architecture* (1996)

Neil Stevenson, *Architecture: The World's Greatest Buildings Explored and Explained* (1997)

Stanley Appelbaum, *The Chicago World's Fair of 1893: A Photographic Record* (1980)

Norman Bolotin and Christine Laing, *The World's Columbian Exposition: The Chicago World's Fair of 1893* (2002)

John C. Poppeliers and S. Allen Chambers, *What Style Is It?: A Guide to American Architecture, Revised Edition* (2003)

John J. G. Blumenson, *Identifying American Architecture: A Pictorial Guide to Styles and Terms: 1600-1945* (1990)

Websites

Tours, lessons, and exhibitions of Chicago Architecture:

<http://www.architecture.org/index.html>

Information on general building construction and architecture terms:

<http://www.lookingatbuildings.org.uk/default.asp>

An online dictionary of architecture terms:
<http://www.uen.org/Centennial/08BuildingsA.html>

Collage Machine—an interactive game for students to build a collage:

<http://www.nga.gov/kids/zone/collagemachine.html>

Chicago History Museum: The History Files—World's Columbian Exposition in Chicago:
<http://chicagohs.org/history/expo.html>

Terms

Arcade

Arch

Baluster

Balustrade

Beaux Arts

Doric columns

Facade

Greek Revival

Historic preservation

Ionic columns

Italian Renaissance

Piers

Repetitive

World's Columbian Exposition

Lesson 5 The Decorative Arts

The Chicago Cultural Center’s interior has an incredible array of beautiful architectural details including mosaics, coffered ceilings, decorative ironwork, and massive windows. Preston Bradley Hall and the G.A.R. rooms are both decorated to reflect their function—the former a celebration of culture and learning—the latter a memorial for Union soldiers who served in the Civil War. In this lesson students will learn the terms for many of the architectural techniques through viewing photographs and creating drawings.

Big Ideas

Palatial Interior

Veterans’ Memorial

Inspirational Library

Notes

Background Information

As a showcase for the decorative arts the Chicago Cultural Center takes second place to no other in the city. Its decor features tangible, notable, and obvious reasons for wonderment. The mosaic and marble inlays in the Washington Street lobby and in Preston Bradley Hall (named for a long-time library board member, and formerly the library’s main circulation room) form one of the most exciting and remarkable displays of this craft outside Europe. The design, color, and extent of this work in the building includes marble walls, mosaics, coffered ceilings, bronze balusters, decorative ironwork, a 38-foot Tiffany glass dome, teak doors, massive windows, and soaring spaces. The various marbles found in the building include white Carrara from Italy, green Connemara from Ireland, white from Vermont, and rose from Knoxville, Tennessee, among others.

Preston Bradley Hall is spectacularly adorned with white Carrara marble walls inlaid with sparkling mosaics of colored semi-precious stone, mother-of-pearl and Favrite glass, and a 38-foot Tiffany stained glass dome, centerpiece of the hall. The dome is the largest Tiffany dome in the world, valued at \$35 million, and is supported by four piers set in the corners of the square inward-curving arches. In the center of the dome is a rosette of the signs of the zodiac.

On the north side of the Cultural Center, the Randolph Street entrance leads to rooms originally dedicated to the memory of Civil War veterans of the Union Army. Their organization was called the Grand Army of the Republic, and so some of the spaces here are known as G.A.R. rooms. Above the ground floor entrance area a grand lobby—or rotunda—is highlighted by a great amber colored dome set on ornamented pediments featuring war artifacts such as shields, swords, spears, helmets, and armor. Military

mottos are on the ceiling. Directly behind the rotunda is the Memorial Hall with its grand dimensions, great pilasters, sober verd antique marble, gold brass trim, and coffered ceiling. Inside the arches above the doorways are shown Masonic symbols such as a star, a moon, and an arrow. Many Civil War veterans were members of the Fraternal Order of the Masons so their symbols were included in the design.

Patterns, informally called “fish scales” evident in the G.A.R. areas are also present in the Tiffany dome in Preston Bradley Hall, and serve as a common motif throughout the building. There are also connections in a nature motif such as flowers and vines, present in both sides of the building.

Objectives:

Students will be able to:

1. identify architectural differences between the interior decoration of the G.A.R. rooms and Preston Bradley Hall.
2. discuss and illustrate the architectural and design elements of the Cultural Center’s interior in terms of the elements and principles of art, such as, line, shape, repetition, pattern, and mood.
3. recognize decorative elements that serve as common motifs throughout the building.

Teaching Suggestions

Brainstorm, as a class, the interior design features present in buildings in your local community that are similar to those in the Cultural Center. Are there any of these elements in your school, other public buildings, home, or apartment? **[For older students:** explore the public buildings in your local community by finding examples of the design elements used in this lesson.] (25A, 25B)

Discuss the materials used in the Chicago Cultural Center. Obtain pieces of different kinds of marble for students to handle and examine closely. Perhaps invite an interior designer to speak to the class in detail about the materials used in the Cultural Center or their decision-making process for picking materials.

Student Activities

Working With Photos: Look at pictures of both Preston Bradley Hall and G.A.R. rooms. How are they different? In what ways are they similar? Identify the architectural and decorative elements that are the similar to both rooms.

Critical Thinking: Look at pictures of the G.A.R. rooms, which are intended to have a somber feel. List physical characteristics of the room that help create this mood. **[For older students:** research other memorials and reflect on the mood of the works and how the use of the elements and principles of design influences this mood.]

Cross Curricular—Fine Arts: Re-design a room from your house or apartment using decorative elements found in the Chicago Cultural Center, specifically Preston Bradley Hall and the G.A.R. rooms. (26A, 26B)

References

Publications

Marcia Reiss, *Architectural Details* (2004)

Lucy Trench, *Materials & Techniques in the Decorative Arts: An Illustrated Dictionary* (2000)

Noel Riley and Patricia Bayer, *The Elements of Design: A Practical Encyclopedia of the Decorative Arts from the Renaissance to the Present* (2003)

David Stone, *Chicago's Classical Architecture: The Legacy of the White City* (2006)

Cyril M. Harris, *American Architecture: An Illustrated Encyclopedia* (2002)

Websites

An online dictionary of architecture terms:
<http://www.uen.org/Centennial/08BuildingsA.html>

PBS architecture lesson plans for teachers:
<http://www.pbs.org/teachers/arts/>

Terms

Bronze balusters

Coffered ceilings

Fraternal Order of Masons

Marble

Mosaics

Motif

Pediment

Pilaster

Preston Bradley

Rotunda

Rosette

Tiffany Glass Studio

Verd antique marble

Zodiac

Lesson 6 The Mosaics

The mosaics of the Chicago Cultural Center are impressive masterpieces that include quotations from many important contributors to literature and culture as well as beautiful nature-inspired designs. In this lesson students will learn about the content of the mosaics and the techniques used for mosaic construction.

Big Ideas

Timeless and Beautiful Mosaics

Creating Mosaics

Honoring Cultural Icons

Notes

Background Information

Maybe the most highly regarded of the Cultural Center's decorative arts are the mosaics, seen in the Washington Street lobby, on the staircase, and in the magnificent Preston Bradley Hall on the third floor. When these mosaics were completed they were hailed as the most beautiful, costly, and elaborate example of such work since the 14th century Italian church mosaics. Indeed, the Cultural Center mosaics are done in the manner of Cosmati, a 13th century Italian family that developed the art form in which pieces of reflective materials are inlaid in white marble. It was said that the decorative arts of this building were

"... illuminated everywhere by sparkling inlays and panels of glass mosaics, composed of geometric bits of Favrite glass, mother-of-pearl, and shells, set in endless varied linear patterns, producing an effect of white and pale green. These mosaics are often set in a splayed fashion, and have slight surface irregularities to increase their brilliance when struck by light."

The mosaics in the Cultural Center cover more than 10,000 square feet, and were made by cutting out and assembling the pieces of glass on top of the working drawings. They were then reassembled face downward on a table on heavy paper to form a slab. This was done in the Tiffany studios in New York, and when that work was completed slabs were shipped to Chicago where they were applied to grouted walls, like wallpaper. Then the heavy paper was removed exposing the outside surfaces of the mosaic pieces.

The decorative motifs, formed by the mosaics, include the names of more than sixty noted writers and scholars, and also take the form of quotations from famous writers in praise of books, and of printers'

marks. The quotations in Preston Bradley Hall are printed in ten different languages and deal with the importance of reading and the value of books. They appear in Egyptian, Hebrew, Persian, Chinese, and Greek in the east wing of the hall, and in French, Italian, Latin, German, and Spanish in the west wing.

Also along the walls and arches of Preston Bradley Hall are the marks known as printers' devices, or colophons. They emerged in the 15th and 16th centuries as a sort of trademark, or copyright, to protect printers from pirates, and were also often an expression of printers' egos and vanity. They commonly included a printer's initials, and often celebrated faith in God and loyalty to the king. Doves, swans, lions, salamanders, pelicans, snakes are used in some marks, and others show anchors, hearts, fountains, and even mermaids, saints, and priests.

Prominent among the marks are four medallions on the walls beneath the dome. One (CPL) is a Chicago Public Library logo and it contains a "Y" representing the Chicago River and its two branches. The other three are marks of 16th century French printers: One includes intertwined serpents and the initials of Jean Louis of Paris; a second shows a pair of mermaids and the initials "RG" for Raulin Gautier of Rouen; and the third depicts a chandelier for Pierre de Chandelier of Caen. This also includes a Latin inscription roughly translated as "I faithfully serve the cause of enlightenment."

Objectives

Students will be able to:

1. draw on natural forms to create a pattern for a mosaic and then use proper tools and materials to create it.
2. explain the symbolic motifs used in the Cultural Center and then create their own unique personal symbols.
3. explain the historical importance of the mosaics of the Cultural Center. (14F, 16B, 18A, 18B)
4. illustrate the importance of reading and culture.
5. discuss the mosaics of the Cultural Center's interior in terms of the elements and principles of art, such as, line, shape, repetition, pattern, and mood.

Teaching Suggestions

Share information about the history of Tiffany Studios, inspiration from the Cosmati family and show pictures of various Tiffany works in Chicago, such as those in Macy's State Street store, the Shedd Aquarium, Second Presbyterian Church, and Hyde Park Union Church.

Invite a stained glass artist to speak to the class and demonstrate working with glass. (25A)

Ask students to design their own colophon or printer's trademark, using symbols or their initials to represent themselves. (26A, 26B)

Discuss the reasons the designers of the Cultural Center used mosaics. Discussion could include the way mosaics reflect light, the ease of cleaning, and the connection to great cultures and artwork of the past.

Student Activities

Working With Images: Students will view details of the mosaics in the cultural center and be asked to identify symbols of the library and Grand Army of the Republic, designs inspired by nature, and elements of design such as lines, shapes and patterns. (25A)

Critical Thinking: The designers of Preston Bradley Hall included many famous quotes in the wall decor celebrating culture and literature. Students can make their own quote that could be included on the walls of Preston Bradley Hall. **[For older students:** research a quote by the writers or scholars on the walls of Preston Bradley Hall, talk about their work and their contribution to the arts.] (27A, 27B)

Cross Curricular—Fine Arts: After viewing details of the Cultural Center's mosaics students create a mosaic that creatively uses nature motifs. Glass and plastic shards with a glue or concrete mortar could be used (see references below for more information on making traditional mosaics.) For a simpler style of mosaic cut construction paper or magazine pages into small pieces and glue them to a backing board on which has been drawn a mosaic design. **[For older students:** Make a large-scale mosaic for the school that includes symbols of the school, community, and/or Chicago.] (26A, 26B)

References

Publications

Emma Biggs, *Encyclopedia of Mosaic Techniques* (1999)

Philip Wilkinson, *Eyewitness: Building* (1993)

Jonathan Glancey, *Story of Architecture* (2003)

Diane Maddeex, *Architects Make Zigzags:*

Looking at Architecture from A to Z (1986)

The Women Mosaicists at Tiffany Studios from the magazine *Antiques* 3/1/07

Websites

Information on different ways to make mosaics, and other print and web publications for making mosaics:

<http://www.thejoyofshards.co.uk/index.shtml>

<http://www.mosaic-tile-hyphen.com/kids-mosaic-projects.html>

Tips, techniques, and patterns for mosaics

<http://www.mosaicpatternsonline.com/>

Links to free patterns for stained glass

http://www.thestorefinder.com/glass/glass_xtras_patterns.html

Chicago Mosaic School:

<http://chicagomosaicschool.com/>

Terms

Colophons

Cosmati

Decorative motifs

Enlightenment

Favrile

Literature

Medallions

Mosaics

Tiffany Studio

The Programs



Lesson 7 Visual and Performing Arts

Visitors to the Cultural Center often ask, “What is this place? What goes on here?” The idea that a city should have a unique place dedicated to the arts—all kinds of arts—is a novel one to many folks. In this lesson students will learn about the nature of the artistic presentations available here, and about venues in the building where they take place.

Background Information

As magnificent as the “People’s Palace” was, its practicality was diminished as the years passed by, and its value as a modern library facility faded as standards changed and the need for more working space grew. So late in the 1900s plans were completed for a new library, named for Mayor Harold Washington, and located at State and Van Buren. The new building was opened in 1991 and the old building was converted to the Chicago Cultural Center.

There was a substantial discussion about what to do with the old building, and believe it or not, one civic faction wanted to tear it down. Happily, more far-sighted minds prevailed and the city now uses this beautiful Historic Landmark building as a home for the arts and cultural programming for all Chicagoans.

The Cultural Center is the setting for more than a thousand programs in celebration of the performing, visual, and literary arts presented annually by the city’s Department of Cultural Affairs, whose offices are in the building. These programs take the form of art exhibitions, concerts, lectures, dance, theater, film, demonstrations, workshops, screenings, banquets, receptions, and bazaars, and take place in the building’s eight exhibit spaces and galleries, two theaters, its dance studio, the cafe area, and its meeting rooms. The Yates Gallery and the Exhibit Hall on the fourth floor are the centerpiece exhibit areas in the building, and are used to present the most significant fine art showings the Cultural Center has to offer.

Of special note are the 12:15 “Lunch Break” concerts. Monday and Wednesday they offer classical music and are held in Preston Bradley Hall with the widely admired Dame Myra Hess Memorial concerts featured on Wednesdays. Other days the concerts offer rock, jazz, rhythm and blues, country and

blue grass, and music from around the world. Dramatic presentations are held in both the Claudia Cassidy Theater on the second floor and the Studio Theater on the first floor.

Objectives

Students will be able to:

1. classify different art forms. (18A, 18B)
2. define culture and cultural institutions. (14D, 15E,
3. describe the events and art forms showcased at the Cultural Center. (18A, 18B)



Big Ideas

Becoming a Cultural Center

Cultural Activities

One of a Kind

Notes

Terms

Chicago Cultural Center

Cultural programming

Department of Cultural Affairs

Harold Washington Library

Historic landmark status

Literary arts

Performing arts

Visual arts

Teaching Suggestions

Show students photographs of several national historic landmarks in the Chicago area. Try to find the criteria for landmark designation and lead a class discussion on why the Cultural Center meets those criteria.

Challenge students to think of as many art forms as they can. Add a few of your own, including some that students might not think of such as puppetry, or gardening. Ask students to give reasons why these activities should or should not be considered art forms. (25B, 27A)

Brainstorm with students—What is culture? What are cultural programs? Have students name as many types of cultural programs and cultural institutions as they can. (25B, 27A)

Student Activities

Working with a Visual: View a floor plan of the Cultural Center with the different performing venues marked. Have students count the number of performance spaces.

Critical Thinking: In the discussion of what to do with the public library building, some believed it might be best to tear it down. Imagine you were involved in this debate—how would you convince people that the Chicago Public Library building was an important landmark that should be preserved?

Cross Curricular—Language Arts: Write a letter to a friend from another state inviting him or her to come to the Cultural Center to enjoy the activities. (3C)

Cross Curricular—Language Arts: The Cultural Center offers brochures and calendars of its events. Research one of them that you might be interested in attending. Describe the event to the class and offer reasons for your interest in this activity. (27A, 5B)

References

Publications

Joni Maya Cherbo and Margaret Jane Wyszomirski, *The Public Life of the Arts in America* (2000)

F. David Martin and Lee A Jacobus, *Humanities through The Arts* (1996)

Richard L. Lewis and Susan Ingalls Lewis, *The Power of Art* (1994)

Lauren Rabinovitz, *For the Love of Pleasure: Women, Movies and Culture in Turn-Of-The Century Chicago* (1998)

Lisa Krissof Boehm, *Popular Culture and the Enduring Myth of Chicago, 1871-1968* (2004)

Websites

Dictionary of art and culture terms:
<http://www.artlex.com/>

Chicago Cultural Center
www.chicagoculturalcenter.org

Chicago Department of Cultural Affairs
<http://www.cityofchicago.org/CulturalAffairs>

Chicago Department of Tourism
www.cityofchicago.org/Tourism/CulturalCenter/

International Music Foundation—Young People's Concerts at the Chicago Cultural Center
<http://www.imfchicago.org>

Find out what movies are being filmed in Chicago—Chicago Film Office
www.cityofchicago.org/filmooffice

Lesson 8 Community Role

In Chicago the Cultural Center has become a community centerpiece for many kinds of cultural activities. It serves people of all ages with a variety of programs, and offers the city a beautiful place to host significant events. In this lesson students will learn to understand and appreciate the unique presence that the Cultural Center has in the life of the city of Chicago.

Background Information

The Chicago Cultural Center is a powerful force and the unifying hub in the city's community cultural activities. It provides opportunities for artistic expression reflecting Chicago's rich multi-cultural heritage, and as such is one of the most comprehensive free art showcases in the United States. Its worth to the community cannot be overvalued.

Somewhere in this marvelous building, at most any hour of the day and well into the night, people from every neighborhood of the city, from the suburbs, and in fact, from around the world are watching a film, rehearsing a play, singing in a chorus, listening to renowned musicians under the Tiffany glass dome in one of the most magnificent rooms imaginable, or listening to a lecture, enjoying a banquet, dancing, participating in a discussion, studying art, or enjoying a cup of coffee and catching up with friends. And nearly every one of the several hundred city-sponsored cultural events held in the Cultural Center is free of charge.

Through a residency program, the Cultural Center is home to several initiatives, including the Renaissance Court, featuring hundreds of programs presented by the Chicago Department on Aging for senior citizens. These programs run the gamut from bridge tournaments, choral singing, dance, lectures, movies, and educational classes, to blood pressure screenings. Also in the building is the Chicago Visitors' Center, a gift shop on the first floor, and a coffee shop and cafe tables in the Randolph Street lobby area.

Over the years a long list of celebrities and famous people have appeared and/or performed at the Cultural Center. These include President Bill Clinton, Britain's Prime Minister Margaret Thatcher, the King of Spain, cellist Yo-Yo Ma, civil rights leader

Caesar Chavez, and Chicago's own Michael Jordan. Several movies have been filmed here, including "Natural Born Killers," "Force of One," "Hoodlum," "Babe," and "The Untouchables," bringing such stars as Robert DeNiro, Kevin Costner, Laurence Fishburn, and Chuck Norris. TV series, such as "Prison Break," and "Early Edition" also used the Cultural Center for settings.

Created originally as a center for Chicago's cultural and intellectual life, the building has come full circle. Over a hundred years after its inception, the Chicago Cultural Center still serves the people of Chicago by providing the opportunity and accessibility for all to discover the wonder of the arts each day. Referring to its genesis, Commissioner Weisberg said, "It was a dream come true to those who love the arts and view them as an essential public service that should be free and accessible to everyone. There is no place like it in the country."

Objectives

Students will be able to

1. classify different types of cultural events. (18A, 18B, 16D)
2. describe the importance of free cultural events. (18B, 18C)
3. explain the purposes of a visitors' center. (18B)

Big Ideas

Free Cultural Activities

Important to Chicago

Visit the Chicago Cultural Center

Notes

Terms

Artistic expression

Chicago Visitors Center

Cultural activities

Free art showcase

Multi-Cultural

Teaching Suggestions

Discuss the following question with your class: “Why do you think the city of Chicago would want to provide an opportunity for its citizens to see cultural events for free?” Use the Lois Weisberg quote from the background information as a starting point for your discussion. **[For older students:** Research other cultural institutions in Chicago and the U.S. that are supported by tax dollars.]

Brainstorm as a class: If you worked at the Chicago visitors center what would you want to tell people about Chicago?

Ask students to come up with an idea for a movie to be filmed at the cultural center. **[For older students:** watch movies that have been filmed at the Cultural Center and find scenes that take place there. Write about how the cultural center is portrayed—is it identified as the Cultural Center? What part of the cultural center is used? If students have access to video equipment they could make a montage of scenes filmed at the Cultural Center.]

With the class, listen to a live radio broadcast of a Dame Myra Hess concert on WBEZ from the Cultural Center. Discuss why broadcasting these concerts aligns with the Center’s popular designation, “The People’s Palace.” (27A)

Activities

Working with Images: Look at a copy of the Cultural Center events calendar for the current month. Count the total number of events at the Cultural Center for that month. Make lists of the types of art (performing, visual, literary, etc.) or the cultures showcased at the Cultural Center in one month. Design a poster for an upcoming Cultural Center event.

Critical Thinking: List cultural activities that you have attended in your lifetime and ascribe a benefit to each one.

Cross Curricular—Language Arts: Write a reflection on the following question: “Why do you think the cultural center shows so many different kinds of art and not just one type? (3C)

Cross Curricular—Fine Arts: Make a multi-media collage with text describing why art and culture are important. (26A, 26B)

References

Publications

Louis M. Crosier, *The Cultural Battlefield: Art, Censorship & Public Funding*

Alice Goldfarb Marquis, *Art Lessons: Learning from the Rise and Fall of Public Arts Funding* (1995)

Websites

Dictionary of art and culture terms:
<http://www.artlex.com/>

Chicago Department of Tourism
www.cityofchicago.org/Tourism

Chicago Department of Cultural Affairs
<http://www.cityofchicago.org/CulturalAffairs>

Chicago Cultural Center
www.chicagoculturalcenter.org

Chicago Public Art Program
[http://www.cityofchicago.org/Public Art](http://www.cityofchicago.org/PublicArt)

Chicago World Music Festival
[www.cityofchicago.org/World Music](http://www.cityofchicago.org/WorldMusic)

Lesson 9 A Field Trip

A Self-Guided Tour

As you begin the tour review with your class what they have learned about the Cultural Center. Discussion can include what was on the site before the Cultural Center was built, the original functions of the building, the architectural style, and the current uses of the building. We recommend starting in the Washington Street entrance.

Chicago Cultural Center

Points of Interest

- The same architects who designed the Art Institute, Shepley, Rutan, and Coolidge, also designed this building. The architecture style is called “Neo-classical” because it takes its inspiration from classical Greek and Roman architecture.
- The building is famous for its prolific mosaic artwork. The mosaics were created from colored glass, stone, and mother of pearl set at slight angles to create a sparkling effect.
- The two sides of the building are similar but they each retain their own unique personality. Each has its own grand stairway, dome, and facade.

Preston Bradley Hall

Points of Interest

- The white marble on this side of the building is Carrarra marble from Italy.
- The hall was named after a famous Chicago theologian who served on the Chicago Public Library board for 45 years.
- The dome was designed and created by stained-glass artists from the famous Tiffany Studios in New York.
- This was originally the library's main circulation room or general delivery room. Librarians used the elevators in the corners to get the books from storage for patrons.
- In 1897 there was no electricity and the dome and large windows served to bring in as much natural light as possible.
- Queen Victoria of England took up a collection of books to replace those assumed to have been destroyed in the great fire and sent them to Chicago.

- The circular designs under the dome are the symbols of 16th-Century master printers, and one is the symbol for the Chicago Public Library. The Y shape symbolizes the Chicago River and its two branches.
- The East and West wings of the room have quotes from famous philosophers, writers, and thinkers from the Eastern and Western worlds. All of the quotes are about the importance of learning and literature. The arches bear the names of great writers of the Western world.
- Now this room is used for concerts and public and private events. People also rent the space for weddings.

GAR Rotunda

Points of Interest

- This part of the building was created as a memorial to the soldiers who fought for the Union Army in the Civil War, to remember the sacrifices they made and to thank them for their service.
- G.A.R. stands for Grand Army of the Republic. It was a national organization for union army veterans.
- The fish scale pattern you see over the doors and panels echo the fish scale pattern in the Tiffany dome in Preston Bradley Hall. This was one of the ways in which the designers developed a common motif throughout the building. There is also a connection in the nature motif, flowers and vines, which is present in the decor on both sides of the building.
- The GAR side of the building has a very militaristic feel to it, with large imposing doors, darker colors, and military-inspired decor, such as shields, helmets, swords, and military mottos on the ceiling ("**Don't tread on me**").
- The dome was fashioned in a Renaissance design by the Healy and Millet Studios of Chicago. Both domes are now enclosed in copper, and backlit.

Notes

GAR Hall

Points of Interest

- Above the doors in GAR Hall are names of Civil War battles listed in chronological order. All of the battles listed were Union victories.
- Inside the arches above the doorways are symbols of the Masons, such as a star, a moon, and an arrow, etc. Many of the Civil War veterans belonged to the Fraternal Order of the Masons, so those symbols were included in the design.
- The walls are lined with deep green New England marble.
- The ceiling design, called “coffered ceilings” was a popular design element of the time. Although ceilings may look like brass, they were created from plaster casts that were painted.
- The glass cases once held war memorabilia. When the building was converted into the Cultural Center, an artist was commissioned to design site-specific artwork which is now on display in the cases.

Events and Exhibits

Visit the Chicago Cultural Center website or pick up a copy of the most recent calendar to find out what events and exhibits will be going on during your visit.

Summary Questions

Lesson 1

Who were the first people to live in the Chicago area?

Why did European explorers want to settle here?

Did Chicago's location influence early settlers?

Lesson 2

What does a city need?

What is a public library?

What constitutes a memorial?

Lesson 3

Why make libraries free?

What other cultural opportunities are free?

What is culture and cultural activity?

Lesson 4

Why do buildings not all look the same?

Can you tell what a building's function is by its looks?

How do you describe the Cultural Center's looks?

Lesson 5

Do interior details differ among houses, condos, schools?

How was the library decorated?

How was the veteran's memorial decorated?

Lesson 6

What is a mosaic?

How does a mosaic differ from a photograph or painting?

What can be included in a mosaic?

Lesson 7

What is a Cultural Center?

How can a building have two functions?

What are visual arts, performing arts, and literary arts?

Lesson 8

Why does Chicago provide free cultural activities?

What free cultural events are available in Chicago?

What do you want to see at the Cultural Center?

Worksheet 1

Plotting History

A Timeline of Chicago events

The Chicago area was a home and trading center for many Native American nations, including the Potawatomi, Miami, and Illinois. The area was explored by Frenchmen Marquette and Joliet in 1673. The French claimed the area after Marquette and Joliet's exploration. In 1763 it came under control of the British and in 1783 the area came under the authority of the United States.

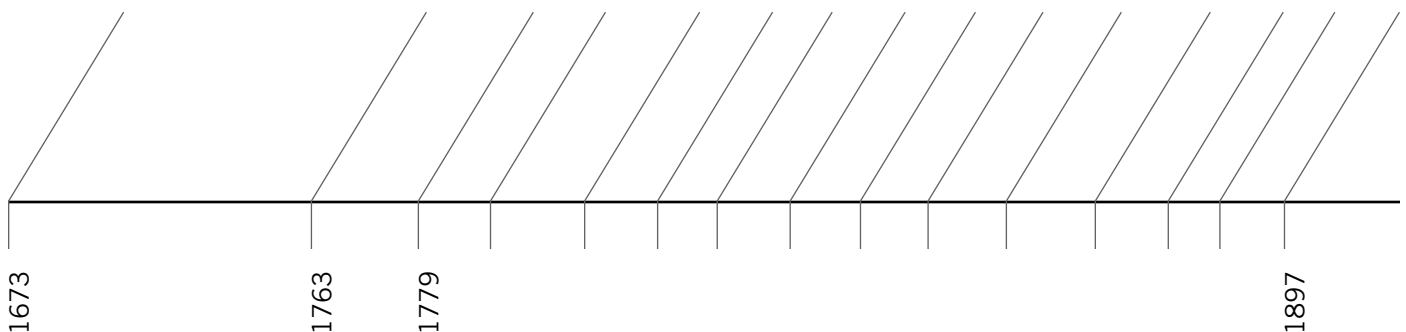
In 1779, an African American from Haiti, Jean Baptiste Point DuSable built the first permanent settlement at the mouth of the Chicago River. In 1803 the U.S. army built an army base on the site that is now the Chicago Cultural Center. It was called Fort Dearborn and it brought many settlers to the Chicago area. In 1812 the fort was attacked and destroyed by the Potawatomi Indians— allies of the British. Later, in 1816, the fort was rebuilt and the area began to grow rapidly—by 1830 the population was one-hundred and in 1840 it was already 4,470!

In 1837 Chicago was incorporated to become a city. Railroads arrived in 1848 and by 1865 Chicago was a leader of the meat-packing industry. The city began to draw more immigrants and by 1870 there were about 299,000 people living in the city! In 1871 the city suffered a great loss in the form of the Great Chicago Fire. Shortly after, the city began plans to rebuild. Many buildings were built during the period after the fire including the Chicago Cultural Center in 1893.

Instructions

Fill in the timeline below with important Chicago events and the year they happened, here are some events to include:

- Expeditions by early explorers.
- First European settler.
- The building, destruction of, and rebuilding of Ft. Dearborn.
- Milestones in population growth.
- The arrival of industries such as the railroad and meatpacking.
- The Great Chicago Fire.
- The completion of the Chicago Cultural Center.



Worksheet 2

Making a Memorial

What is a Memorial?

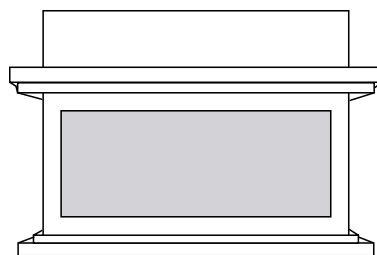
A memorial is a structure, sculpture, or other object that helps us remember a person, a group of people, or an important event in history. Memorials are often in the form of statues, fountains or even entire parks! War memorials are a common type of memorial. They commemorate those who have fought in wars.

The Grand Army of the Republic (G.A.R.) Memorial at the Chicago Cultural Center was created for the soldiers of the Union Army who fought for the north in the American Civil War. It was a way to thank them for their service and to remember always the sacrifices they made.

Instructions

Design your own memorial for your community or school!

Now imagine you had the chance to design a memorial that would be located in your neighborhood. Think about the history of your community. Can you think of people, groups or events that helped shape your school or neighborhood? What important accomplishment did this person or group have that you want to honor them for? Where will your memorial be located? What will your memorial look like? Draw a sketch of it below.



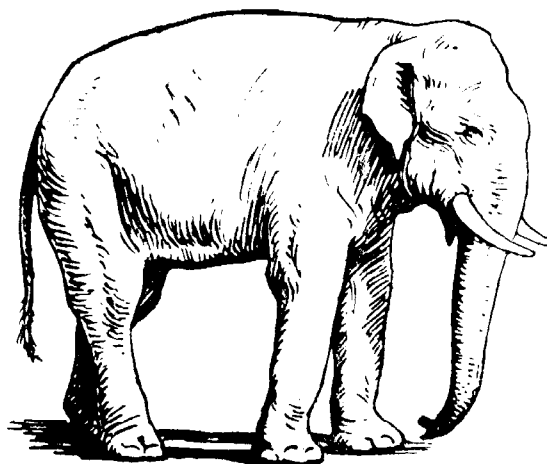
Worksheet 3

The Cultural Center Weighs In

1. The Cultural Center weighs about the same as **9000 elephants**. If an average elephant weighs **8 tons** about how much does the Cultural Center weigh?

$$\begin{array}{r} 9000 \\ \times 8 \text{ tons} \\ \hline \end{array}$$

tons



2. The ground underneath the building was soft clay and mud. In order to support the weight engineers needed to come up with a plan. They drove 50-foot logs down into the mud. How many inches long is a **50 foot** log? Remember that **one foot equals 12 inches**.

$$\begin{array}{r} 50 \text{ feet} \\ \times 12 \text{ inches} \\ \hline \end{array}$$

feet

3. An average classroom is **1,000 square feet**. If **50 classrooms** would fit inside the Cultural Center—how many square feet is the Cultural Center?

$$\begin{array}{r} 1,000 \text{ feet} \\ \times 50 \\ \hline \end{array}$$

square feet

4. An average one-story house is 10 feet tall. The Cultural Center is about as tall as ten one-story houses. About how tall is the Cultural Center?

$$\begin{array}{r} 10 \text{ feet} \\ \times 10 \\ \hline \end{array}$$

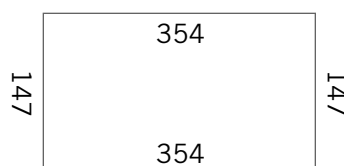
feet

5. **49 three-foot tall kids** could lie head to toe along the short side of the Cultural Center. How long is the short side of the cultural Center?

$$\begin{array}{r} 49 \text{ feet} \\ \times 3 \\ \hline \end{array}$$

feet

6. The exact measurements of the Cultural Center are 147 feet by 354 feet. What is the perimeter of the Cultural Center?

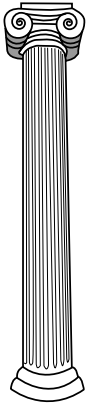


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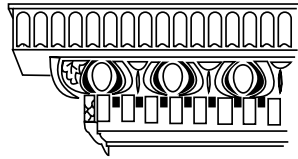
Worksheet 4

Architectural Inspiration

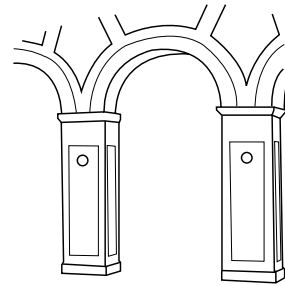
When the Cultural Center was designed, the architects and the people who would use the building decided they wanted it to look like something special, something different, something important. So they looked around for examples of special, different, important buildings that had come before. As was popular at the time, they particularly liked the buildings of ancient Greece and Rome. They admired the powerful columns of the Greek temples and were inspired by the strength of the Roman arches. These and other styles from the past became models for the design of the Cultural Center.



Column



Molding



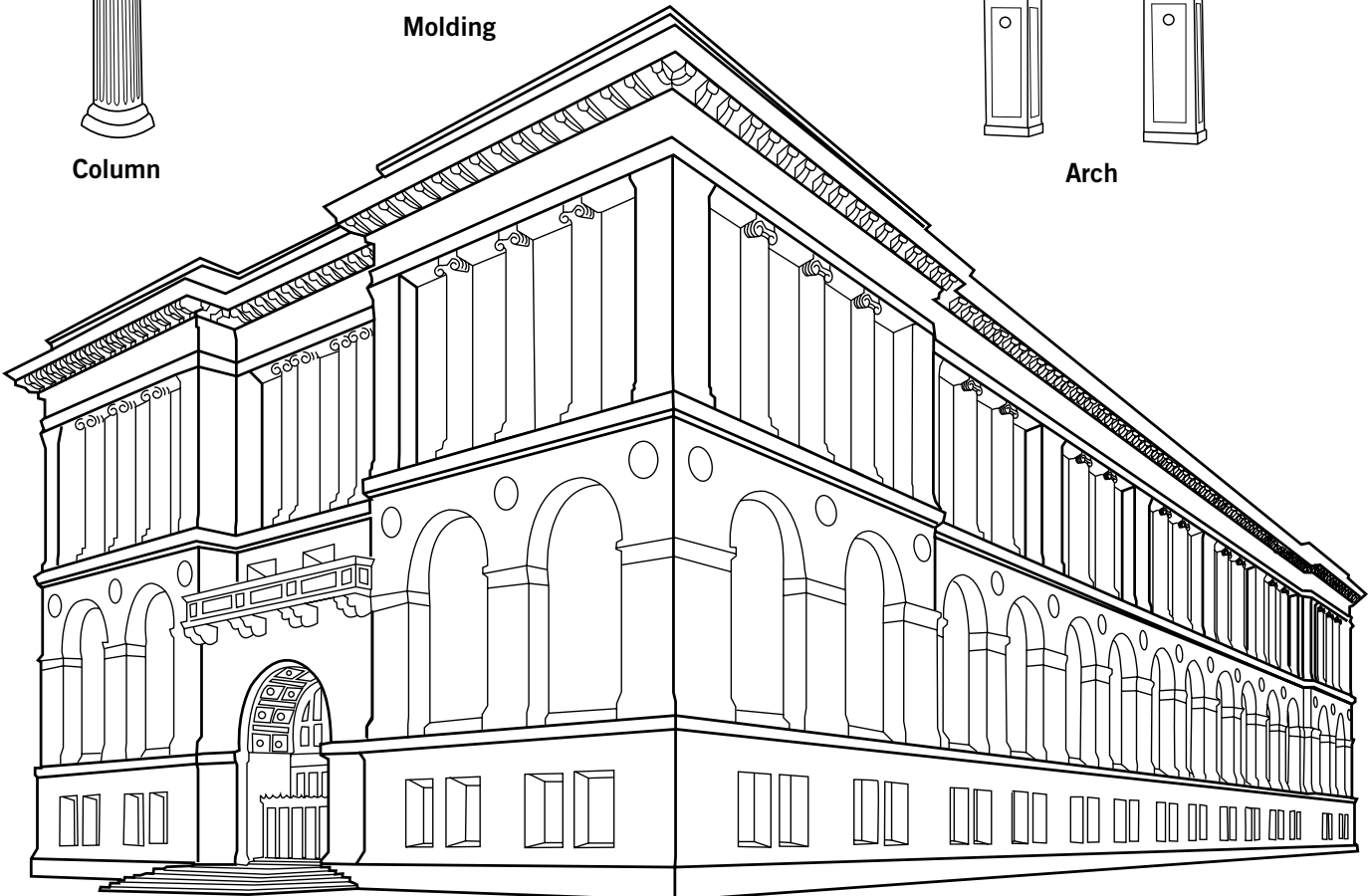
Arch

Instructions

A column is a tall pole that runs from the floor up to the ceiling. A column usually consists of a base on the bottom, a shaft in the middle, and a capital on top. Columns can be plain or covered with fancy decorations. Can you find any columns? (Color all the columns blue)

A molding is a strip of decoration for a door, a window, or a wall. At the Cultural Center, you'll find many examples of "egg and dart" molding—an egg, a dart, an egg, a dart... Do you see any moldings? (Color all the moldings in the picture below red)

An arch is a curved opening that tops a doorway or a window. It looks like an upside down U. Are there any arches? (Color all the arches green)



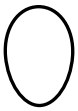
Worksheet 5

Interior Details of “the People’s Palace”

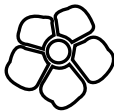
The inside of the Chicago Cultural Center is beautifully decorated—some have called this building “the People’s Palace” because its decorations are suitable for a King and Queen, but they are free and available to all people.

Instructions

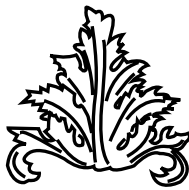
Add nature-inspired designs to decorate the image of Preston Bradley Hall. Use the images below or come up with your own nature-inspired idea!



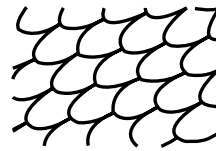
Egg



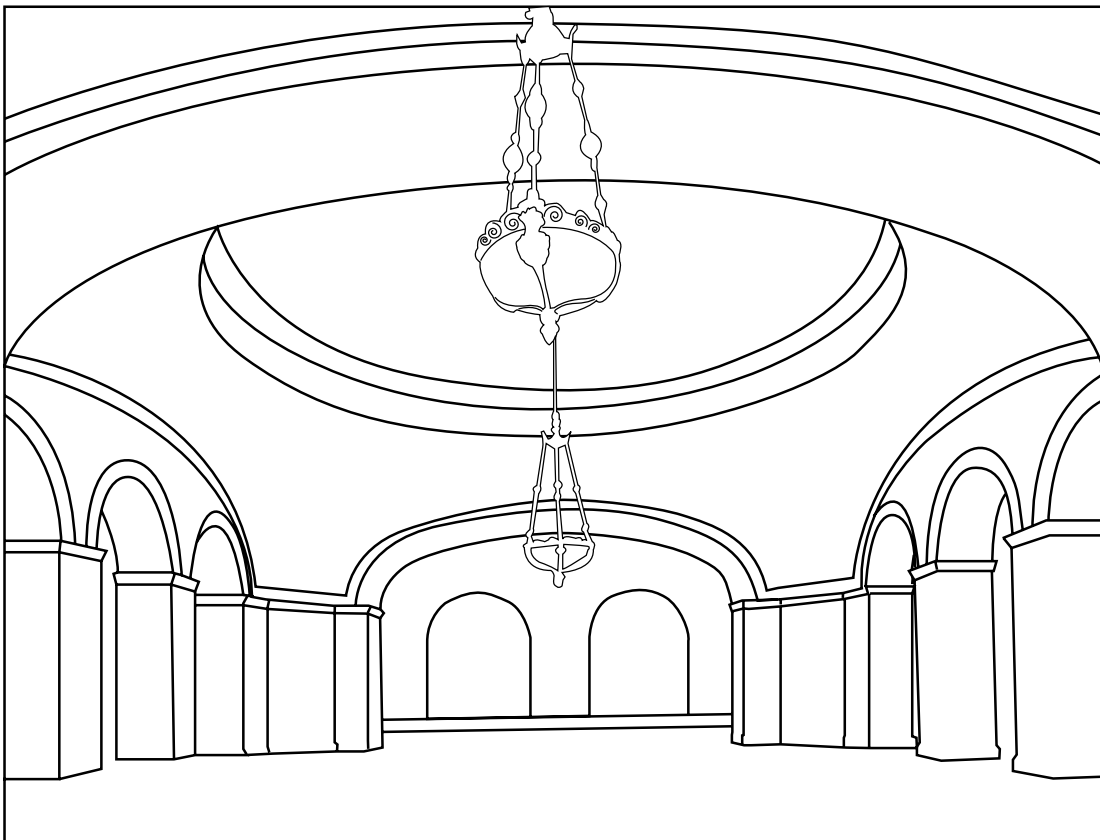
Flower



Leaves



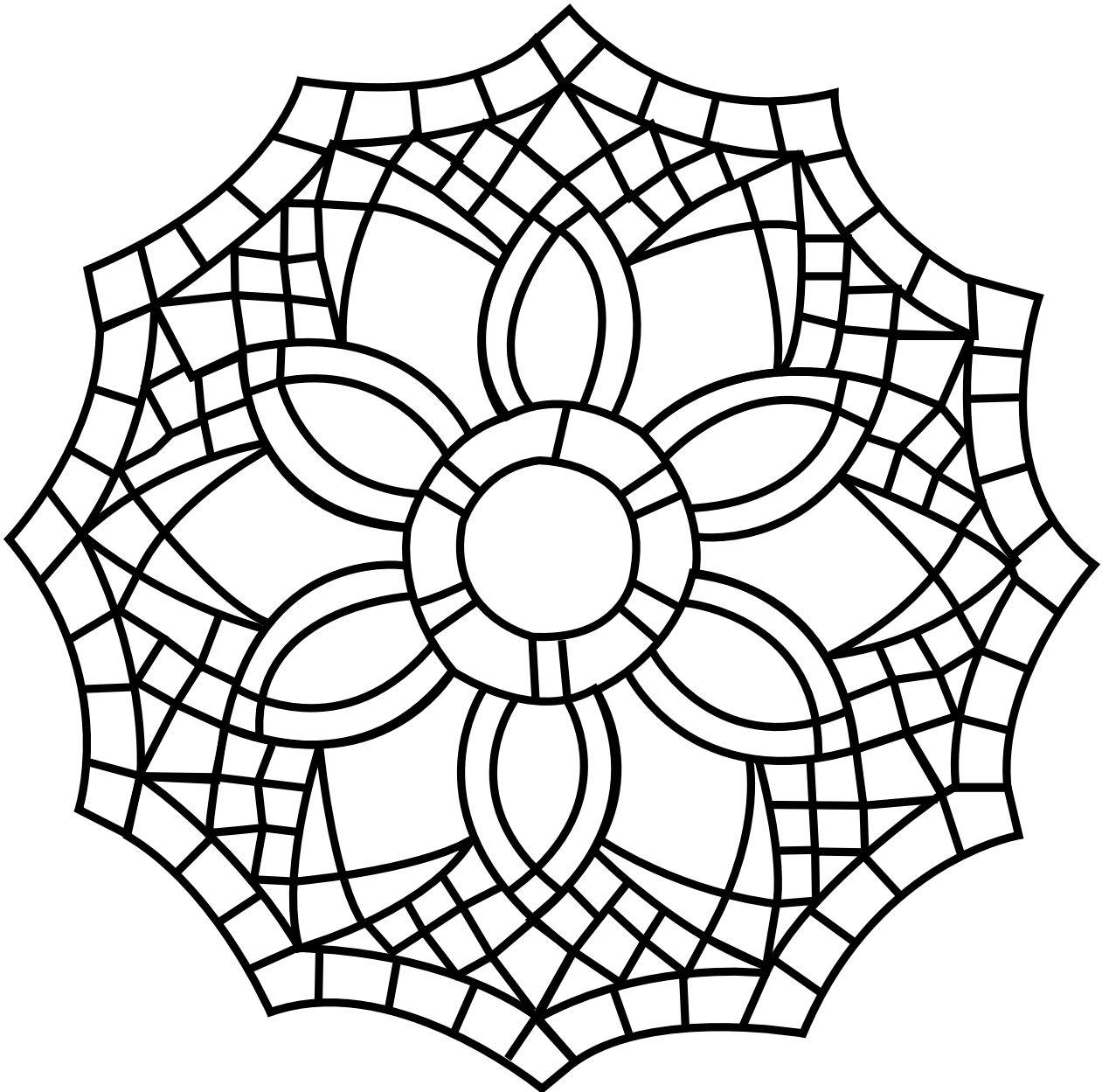
Fish Scales



Worksheet 6

Designing a Mosaic

A mosaic is made of tiny pieces of colored glass placed next to each other to create an image. Color the image below of an actual detail of a mosaic in the Cultural Center. After coloring it cut the pieces apart along the lines and see if you can rearrange the pieces to form another beautiful mosaic design!



General Information

Chicago Cultural Center

78 East Washington Street

Chicago, Illinois 60602

General Information: 312-744-6630

Education Division: 312-744-8032

www.chicagoculturalcenter.org

Admission Free

Building Hours

Mondays-Thursdays: 8am-7pm

Fridays: 8am-6pm

Saturdays: 9am-6pm

Sundays: 10am-6pm

Closed Holidays

Tours for School Groups

School groups are welcome every weekday for a free pre-arranged guided tour or for self-guided tour. Whenever you plan to visit, check out the monthly calendar of events for exhibition information, the schedule of performances, special concerts, and other programs that may be of interest to your group.

Before planning a field trip, please keep the following in mind:

- The largest group that can be accommodated at one time is 30. The ideal group size is 20.
- The earliest tour begins at 10am, and the latest tour begins at 2pm, every weekday.
- A tour of the building takes about 45 minutes.
- Because of special lunchtime programs, group leaders are encouraged to avoid the midday period unless they are specifically coming to attend one of these programs. Chaperones are required for every ten students. The designated chaperone must actively supervise the group and accept responsibility for the group's behavior.
- Buses can drop off and pick up students on Garland Court next to the Cultural Center building, parallel to Michigan Avenue. Unfortunately, there are no parking facilities.
- Lunch arrangements must be made separately, as we do not have group eating facilities on-site. There are many options in the immediate vicinity.
- If your group has any other special needs, please let us know in advance.

How to Schedule a Self-Guided Tour:

Self Guided Tours are encouraged, and these guidelines should be observed:

- Group leaders must contact the Education Division prior to scheduling a trip.
- All tours must be scheduled at least two weeks in advance to avoid conflict with other groups or special events
- The recommended number of students on a self-guided tour is 30.
- Group leaders must consult the daily schedule with security officers when they arrive at the building so as to avoid unexpected conflict with private events or programs.

How to Schedule a Guided Tour:

Tours can be scheduled by phone, fax, mail, or email.

All groups should schedule their tours one month in advance.

Phone: 312-744-6630

Fax: 312-744-2089

email: schoolgroups@cityofchicago.org